MARVEL
DAREDEVIL
THE MAN WITHOUT FEAR!
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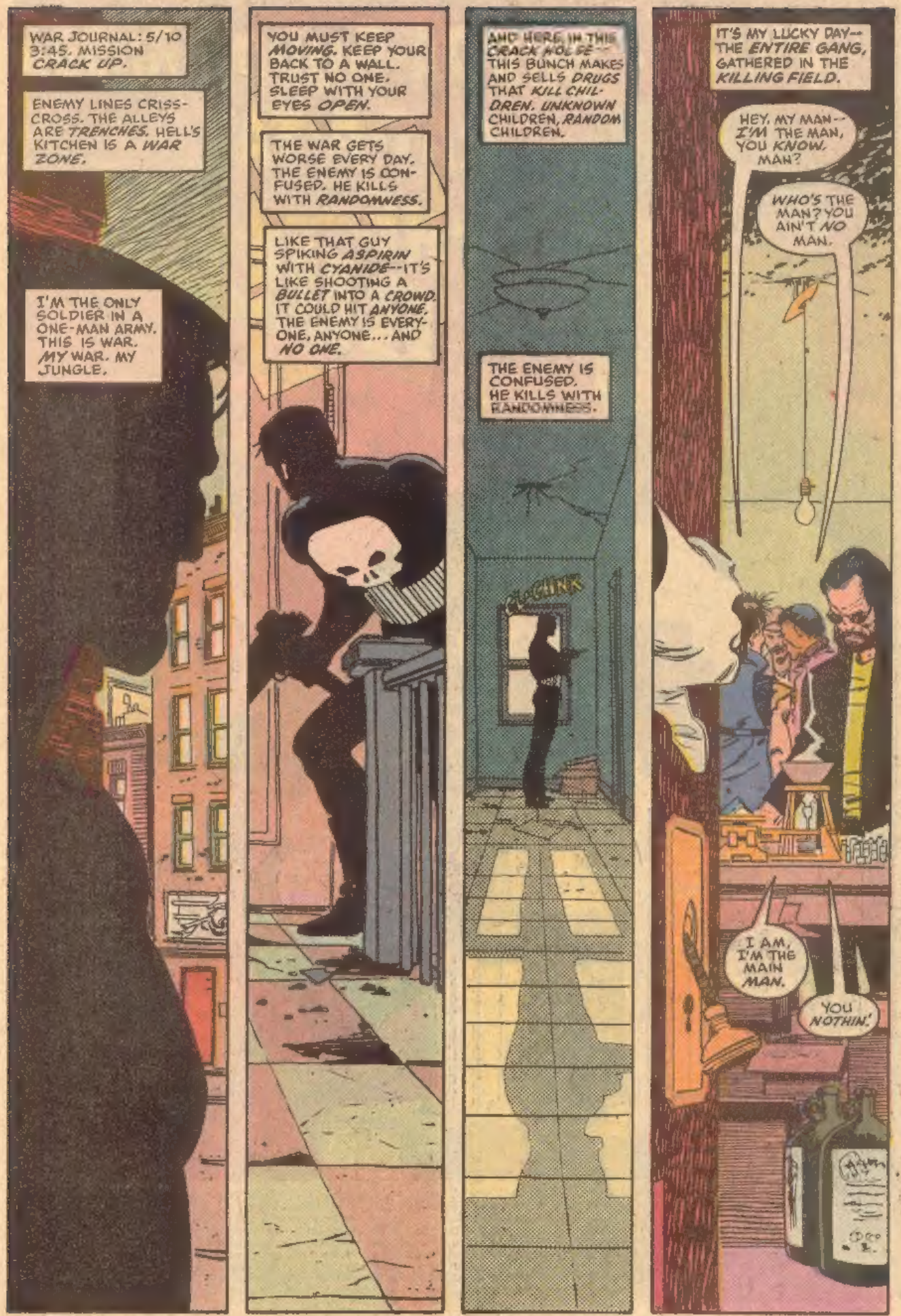
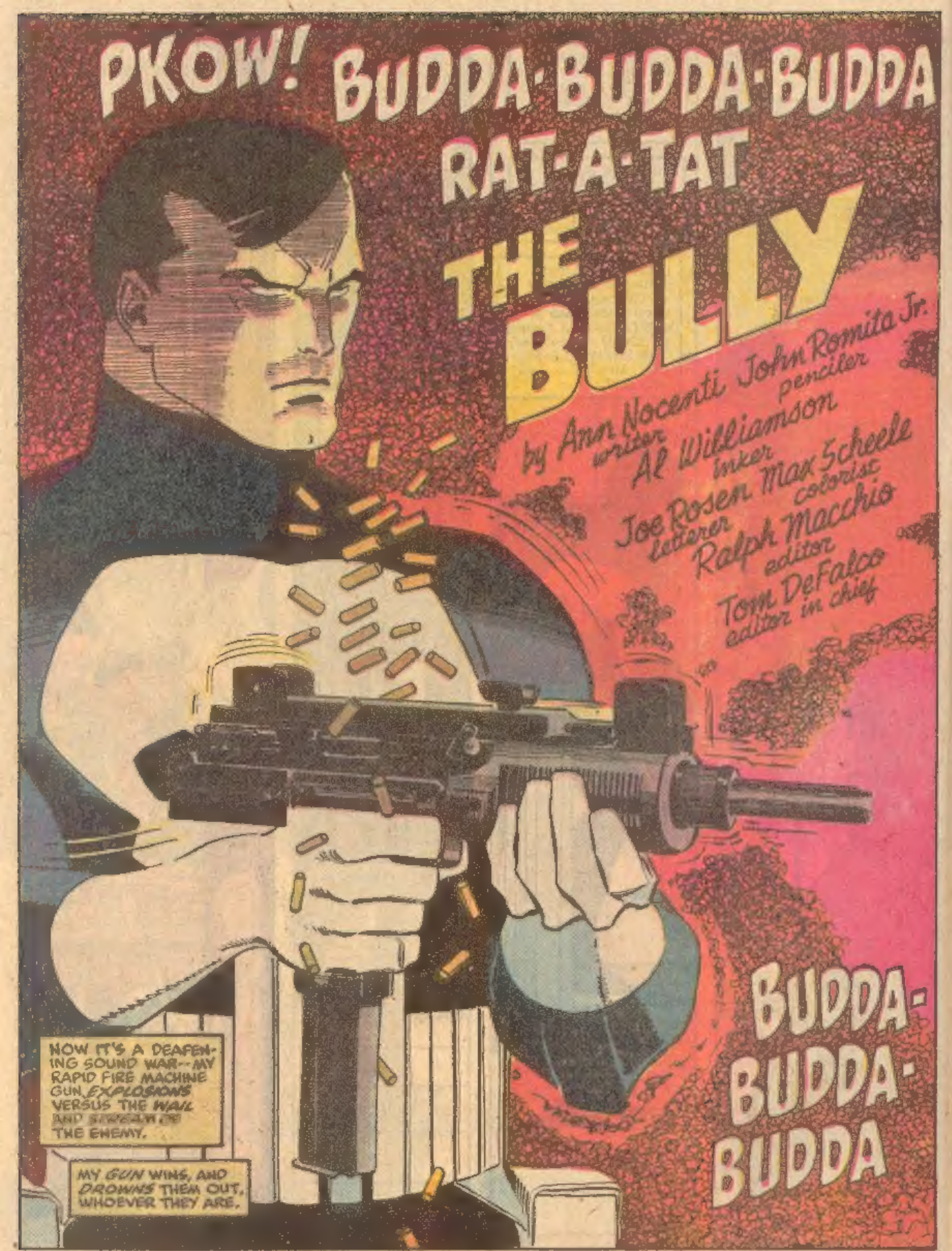
APPROVED BY THE COMICS CODE
AUTHORITY
VERSUS
THE PUNISHER!
JRJR


WAR JOURNAL: 5/10 3:45. MISSION CRACK UP.
ENEMY LINES CRISS-CROSS. THE ALLEYS ARE TRENCHES. HELL'S KITCHEN IS A WAR ZONE.
I'M THE ONLY SOLDIER IN A ONE-MAN ARMY. THIS IS WAR. MY WAR. MY JUNGLE.
YOU MUST KEEP MOVING. KEEP YOUR BACK TO A WALL. TRUST NO ONE. SLEEP WITH YOUR EYES OPEN.
THE WAR GETS WORSE EVERY DAY. THE ENEMY IS CONFUSED. HE KILLS WITH RANDOMNESS.
LIKE THAT GUY SPIKING ASPIRIN WITH CYANIDE--IT'S LIKE SHOOTING A BULLET INTO A CROWD. IT COULD HIT ANYONE. THE ENEMY IS EVERY-ONE, ANYONE... AND NO ONE.
AND HERE, IN THIS CRACK HOUSE-- THIS BUNCH MAKES AND SELLS DRUGS THAT KILL CHIL-DREN. UNKNOWN CHILDREN, RANDOM CHILDREN.
THE ENEMY IS CONFUSED. HE KILLS WITH RANDOMNESS.
CLICK
IT'S MY LUCKY DAY-- THE ENTIRE GANG, GATHERED IN THE KILLING FIELD.
HEY, MY MAN-- I'M THE MAN, YOU KNOW, MAN?
WHO'S THE MAN? YOU AIN'T NO MAN.
I AM, I'M THE MAIN MAN.
YOU NOTHIN'.



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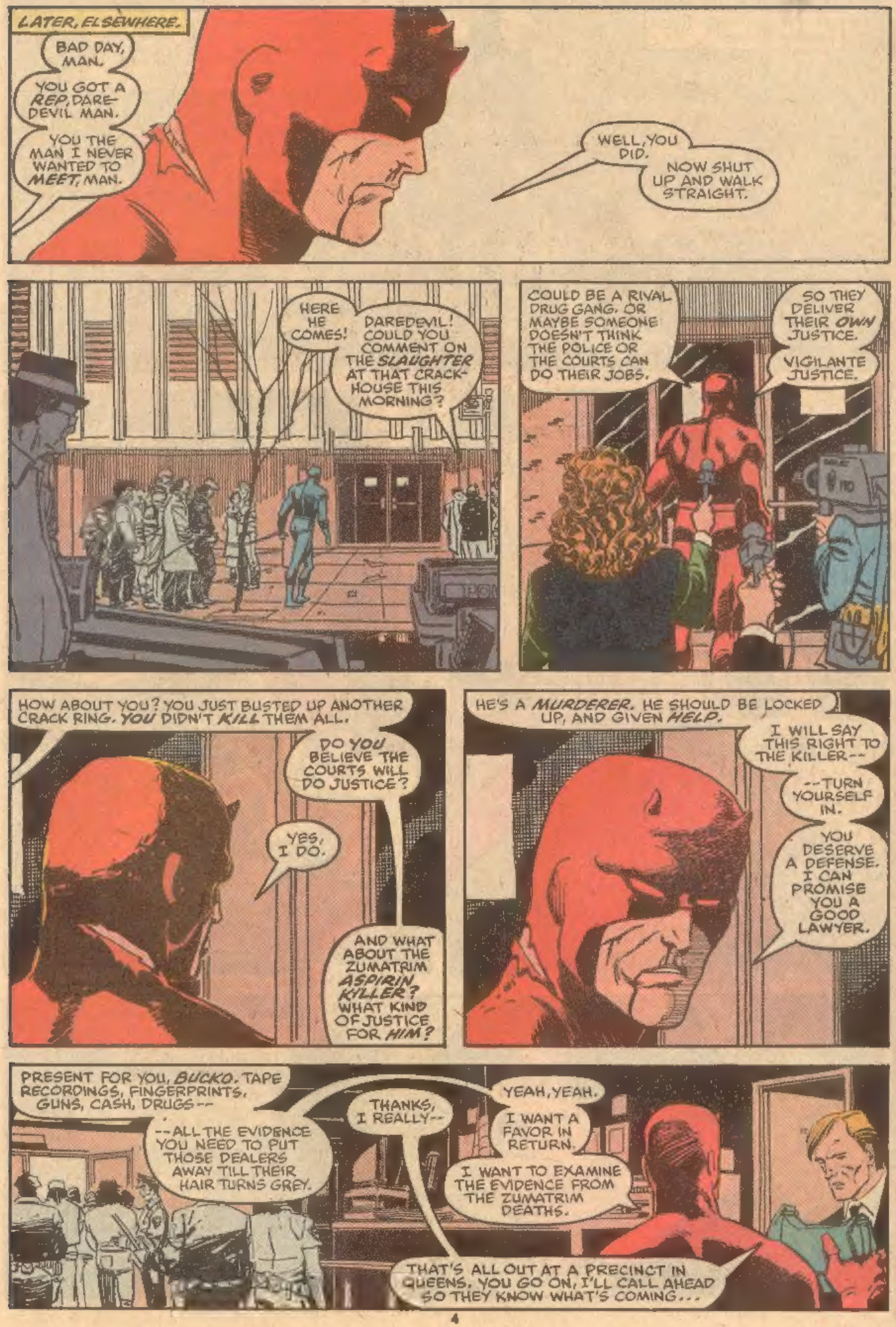
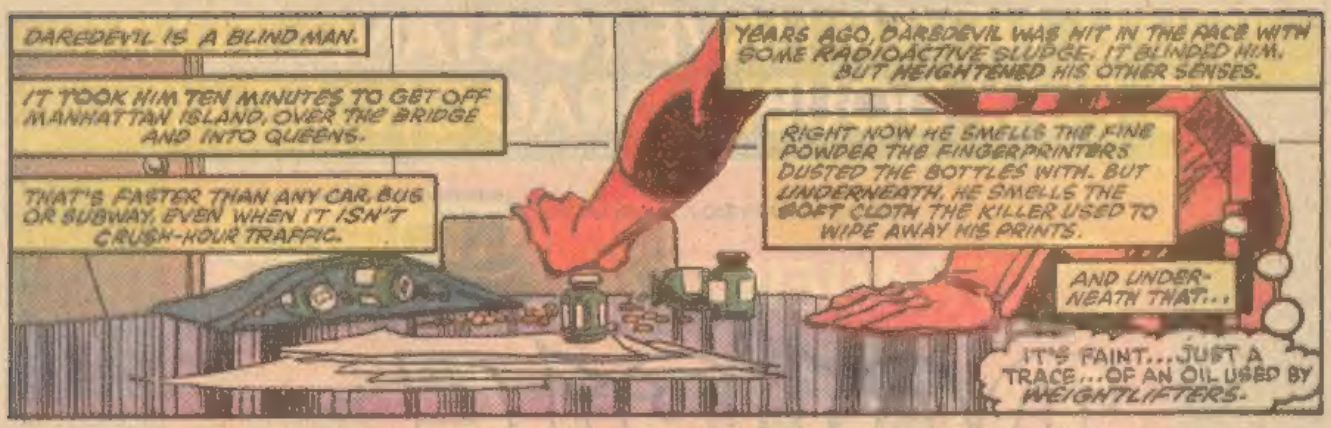
SCUM. RATS. REPTILES. MURDERERS.
THEY DO WHAT THEY WANT, WITHOUT CARING HOW MANY DIE, JUST SO THEY CAN HAVE THEIR SLIMEY DRUG AND MONEY FILLED LIVES.
DOGMEAT.
NO RIGHT TO BE ALIVE.
NEXT, I'LL FIND THAT ASPIRIN KILLER.
I HAVE A LEAD, AND I CAN SMELL IT'S THE RIGHT ONE.
I'VE GOT YOU, ALFRED COPPERSMITH. YOU'RE ABOUT TO MEET THE PUNISHER.
I'M THE MAN YOU NEVER WANTED TO MEET.


LATER, ELSEWHERE.
BAD DAY, MAN.
YOU GOT A REP, DARE-DEVIL MAN.
YOU THE MAN I NEVER WANTED TO MEET, MAN.
WELL, YOU DID.
NOW SHUT UP AND WALK STRAIGHT.
HERE HE COMES!
DAREDEVIL! COULD YOU COMMENT ON THE SLAUGHTER AT THAT CRACK-HOUSE THIS MORNING?
COULD BE A RIVAL DRUG GANG. OR MAYBE SOMEONE DOESN'T THINK THE POLICE OR THE COURTS CAN DO THEIR JOBS.
SO THEY DELIVER THEIR OWN JUSTICE.
VIGILANTE JUSTICE.
HOW ABOUT YOU? YOU JUST BUSTED UP ANOTHER CRACK RING. YOU DIDN'T KILL THEM ALL.
DO YOU BELIEVE THE COURTS WILL DO JUSTICE?
YES, I DO.
AND WHAT ABOUT THE ZUMATRIM ASPIRIN KILLER? WHAT KIND OF JUSTICE FOR HIM?
HE'S A MURDERER. HE SHOULD BE LOCKED UP, AND GIVEN HELP.
I WILL SAY THIS RIGHT TO THE KILLER--
--TURN YOURSELF IN.
YOU DESERVE A DEFENSE. I CAN PROMISE YOU A GOOD LAWYER.
PRESENT FOR YOU, BUCKO. TAPE RECORDINGS, FINGERPRINTS, GUNS, CASH, DRUGS--
--ALL THE EVIDENCE YOU NEED TO PUT THOSE DEALERS AWAY TILL THEIR HAIR TURNS GREY.
THANKS, I REALLY--
YEAH, YEAH.
I WANT A FAVOR IN RETURN.
I WANT TO EXAMINE THE EVIDENCE FROM THE ZUMATRIM DEATHS.
THAT'S ALL OUT AT A PRECINCT IN QUEENS. YOU GO ON, I'LL CALL AHEAD SO THEY KNOW WHAT'S COMING...


DAREDEVIL IS A BLIND MAN.
IT TOOK HIM TEN MINUTES TO GET OFF MANHATTAN ISLAND, OVER THE BRIDGE AND INTO QUEENS.
THAT'S FASTER THAN ANY CAR, BUS OR SUBWAY, EVEN WHEN IT ISN'T CRUSH-HOUR TRAFFIC.
YEARS AGO, DAREDEVIL WAS HIT IN THE FACE WITH SOME RADIOACTIVE SLUDGE. IT BLINDED HIM, BUT HEIGHTENED HIS OTHER SENSES.
RIGHT NOW HE SMELLS THE FINE POWDER THE FINGERPRINTERS DUSTED THE BOTTLES WITH. BUT UNDERNEATH, HE SMELLS THE SOFT CLOTH THE KILLER USED TO WIPE AWAY HIS PRINTS.
AND UNDER-NEATH THAT...
IT'S FAINT... JUST A TRACE... OF AN OIL USED BY WEIGHTLIFTERS.

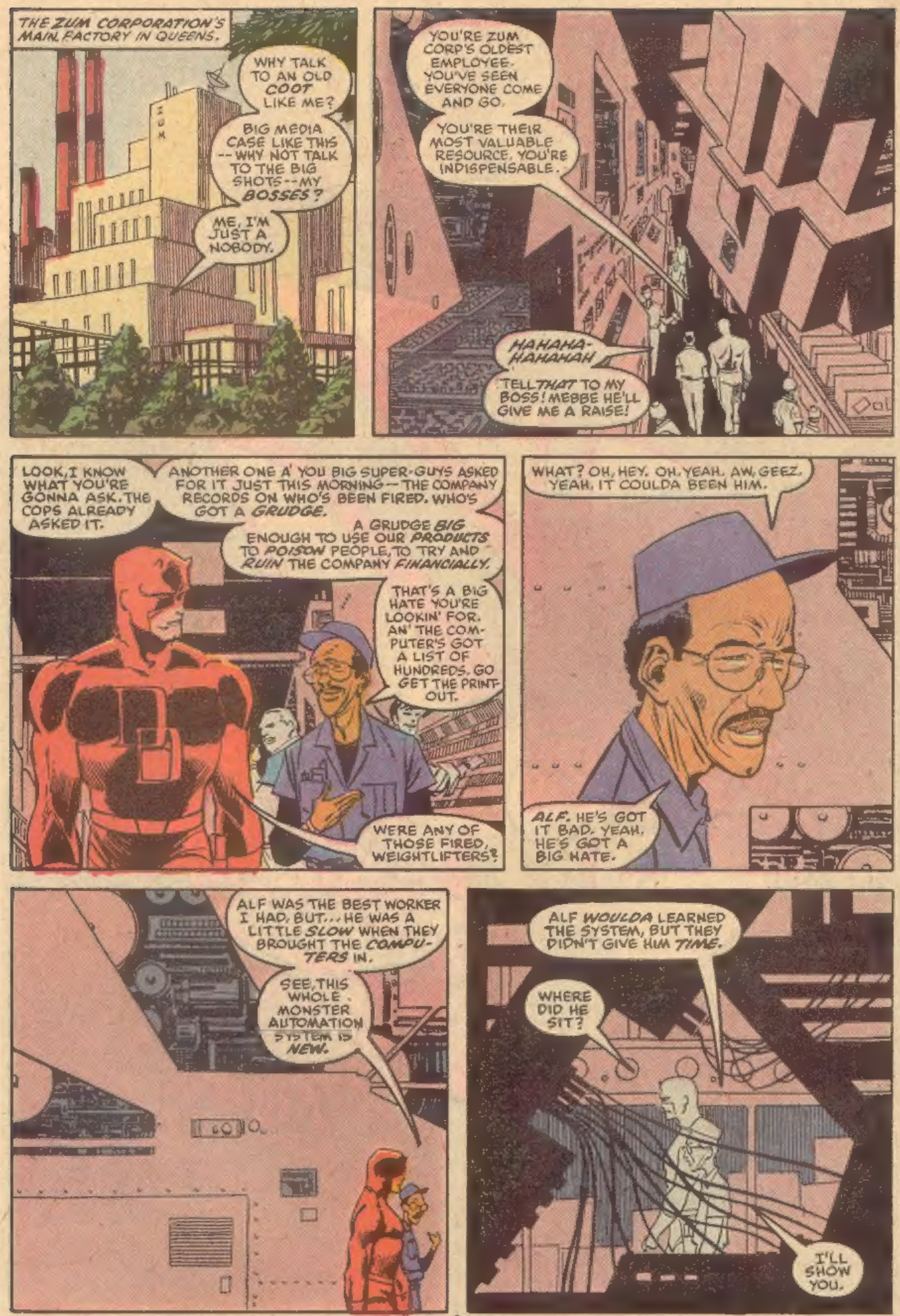
THE LIBRARY OF MR. FISK. HE IS THE UNCONTESTED KINGPIN OF ALL THE CRIME IN TOWN.
HE HAS HIS STRONG HANDS IN EVERYTHING. WHEN THE KINGPIN SNEEZES, NEW YORK GETS A COLD.
SIR? WE HAD AN APPOINTMENT?

WHO ARE YOU?
MY NAME IS MARY.
THE WOMAN I WAS EXPECTING CALLS HERSELF TYPHOID. WHERE IS SHE?
I DON'T KNOW WHO THAT IS.

DID YOU KNOW THAT TYPHOID LOOKS EXACTLY LIKE YOU, MARY?
DON'T TOUCH ME.
TYPHOID LIKES TO BE TOUCHED.
SHE LIKES ME TO TOUCH HER.
DON'T! NO ONE TOUCHES ME, EXCEPT...

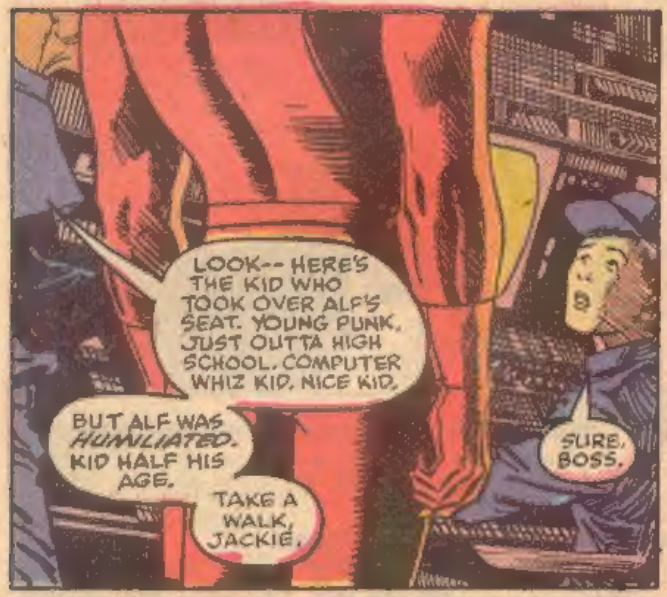
EXCEPT?
MATT MURDOCK.
I CAN'T HEAR YOU. WHO WAS THAT?
MATT MURDOCK!
GET OUT.

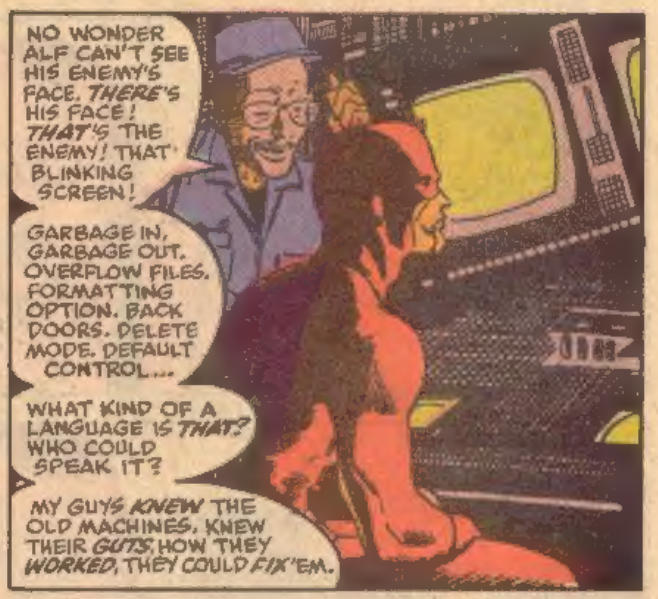
GET OUT OF HERE!
BOSS?
LET HER GO. SHE'LL BE BACK.


THE ZUM CORPORATION'S MAIN FACTORY IN QUEENS.
WHY TALK TO AN OLD COOT LIKE ME?
BIG MEDIA CASE LIKE THIS -- WHY NOT TALK TO THE BIG SHOTS -- MY BOSSES?
ME, I'M JUST A NOBODY.
YOU'RE ZUM CORP'S OLDEST EMPLOYEE. YOU'VE SEEN EVERYONE COME AND GO.
YOU'RE THEIR MOST VALUABLE RESOURCE. YOU'RE INDISPENSABLE.
HAHAHA-HAHAHAH
TELL THAT TO MY BOSS! MEBBE HE'LL GIVE ME A RAISE!
LOOK, I KNOW WHAT YOU'RE GONNA ASK. THE COPS ALREADY ASKED IT.
ANOTHER ONE A' YOU BIG SUPER-GUYS ASKED FOR IT JUST THIS MORNING -- THE COMPANY RECORDS ON WHO'S BEEN FIRED. WHO'S GOT A GRUDGE.
A GRUDGE BIG ENOUGH TO USE OUR PRODUCTS TO POISON PEOPLE, TO TRY AND RUIN THE COMPANY FINANCIALLY.
THAT'S A BIG HATE YOU'RE LOOKIN' FOR. AN' THE COMPUTER'S GOT A LIST OF HUNDREDS. GO GET THE PRINTOUT.
WERE ANY OF THOSE FIRED, WEIGHTLIFTERS?
WHAT? OH, HEY. OH, YEAH. AW, GEEZ. YEAH, IT COULDA BEEN HIM.
ALF. HE'S GOT IT BAD. YEAH. HE'S GOT A BIG HATE.
ALF WAS THE BEST WORKER I HAD, BUT... HE WAS A LITTLE SLOW WHEN THEY BROUGHT THE COMPUTERS IN.
SEE, THIS WHOLE MONSTER AUTOMATION SYSTEM IS NEW.
ALF WOULDA LEARNED THE SYSTEM, BUT THEY DIDN'T GIVE HIM TIME.
WHERE DID HE SIT?
I'LL SHOW YOU.

IT'S ALL CAUSE A' THESE BLASTED COMPUTERS. THEY BROUGHT THIS SYSTEM IN, YOU NEED A PhD TO FIGURE IT!
GAVE EVERYBODY A COUPLE WEEKS TO LEARN-- OR YOU WERE OUT!
LOTTA GUYS COULDN'T COPE. HOW DO YOU FIGHT IT WHEN A COMPUTER TAKES OVER? IT'S LIKE WHEN A BIG NEW BULLY MOVES IN ON YOUR BLOCK.

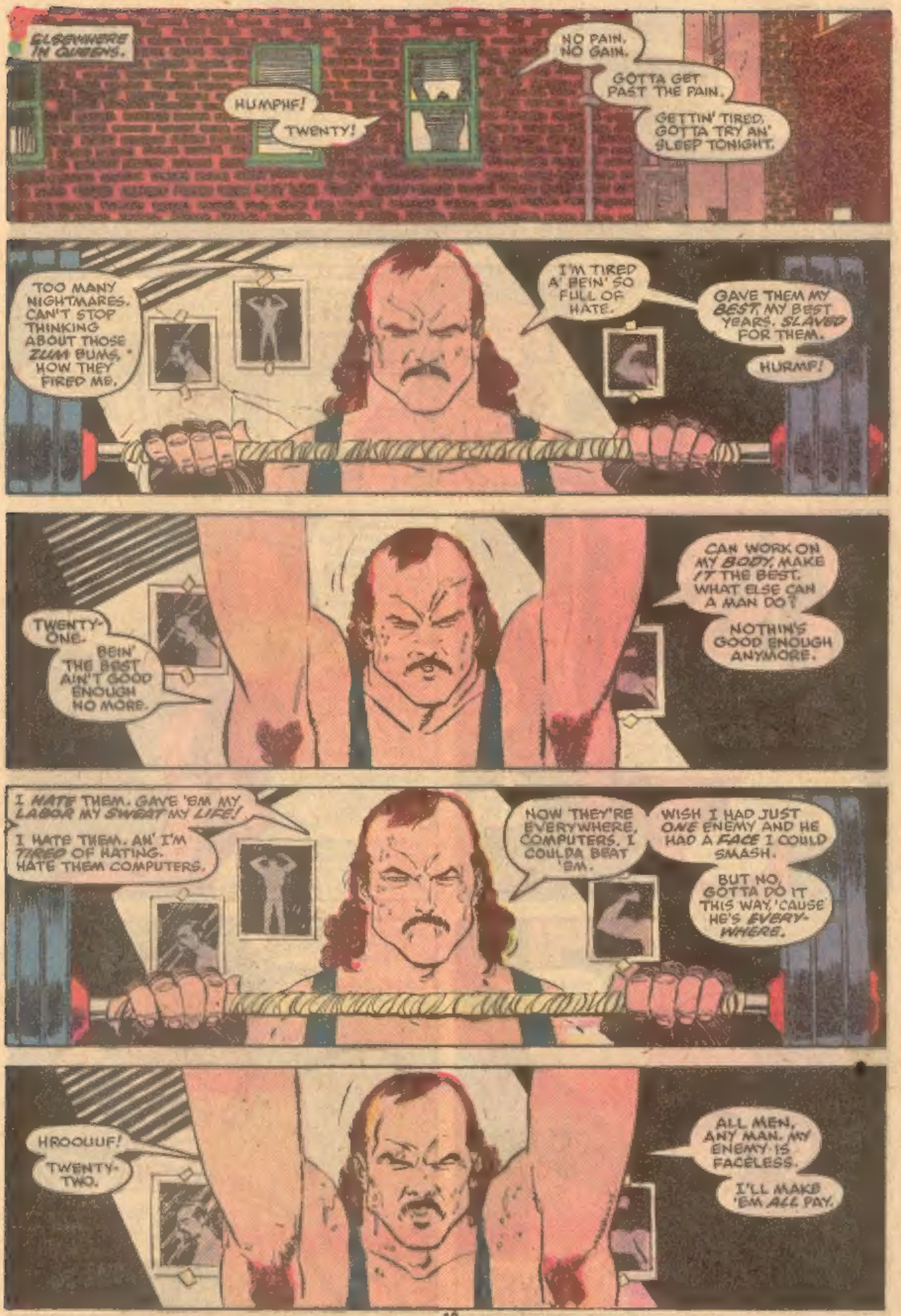
BUT WHO DO YOU FIGHT? THE ENEMY IS TECHNOLOGY! HOW DO YOU FIGHT THAT? WHERE DO YOU STRIKE?
WHO DO YOU ATTACK? THIS COMPUTER? THE SOCIETY THAT PROGRESSES SO FAST IT RUNS OVER THE LITTLE GUY?
OF COURSE THAT KILLER'S ANGRY. NO WONDER HE'S KILLING RANDOMLY-- HE DOESN'T KNOW WHO THE ENEMY IS!


LOOK-- HERE'S THE KID WHO TOOK OVER ALF'S SEAT. YOUNG PUNK, JUST OUTTA HIGH SCHOOL. COMPUTER WHIZ KID, NICE KID.
BUT ALF WAS HUMILIATED. KID HALF HIS AGE.
TAKE A WALK, JACKIE.
SURE, BOSS.


NO WONDER ALF CAN'T SEE HIS ENEMY'S FACE. THERE'S HIS FACE! THAT'S THE ENEMY! THAT BLINKING SCREEN!
GARBAGE IN, GARBAGE OUT. OVERFLOW FILES. FORMATTING OPTION. BACK DOORS. DELETE MODE. DEFAULT CONTROL...
WHAT KIND OF A LANGUAGE IS THAT? WHO COULD SPEAK IT?
MY GUYS KNEW THE OLD MACHINES. KNEW THEIR GUTS, HOW THEY WORKED, THEY COULD FIX 'EM.

NOW IT'S ALL A MYSTERY. SYSTEM BREAKS, WE'RE HELPLESS. CALL IN THE EXPERTS.
YOU HEAR WHAT I'M SAYIN'?
YES. I UNDERSTAND... HOW HE MUST HAVE FELT.

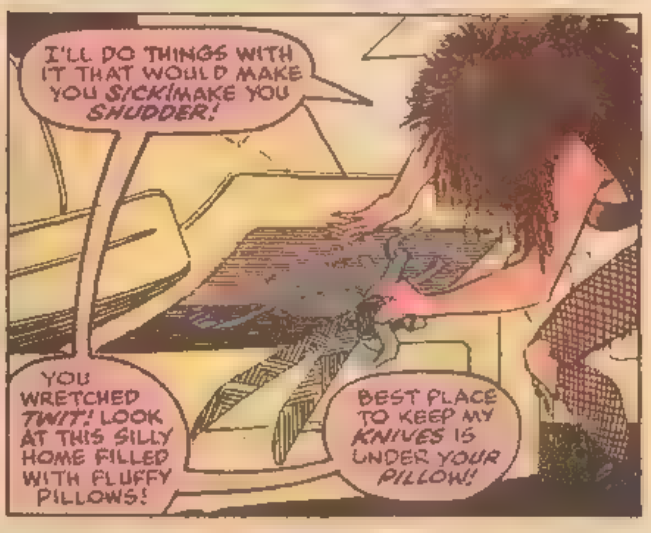
ALFRED COPPERSMITH. I'LL GET HIS ADDRESS FOR YOU.
LOOK, GO EASY ON HIM, DAREDEVIL.
HE'S A GOOD MAN. JUST ANGRY. THE WORLD MOVED TOO FAST, LEFT HIM BEHIND.
HARD TO FEEL LIKE A MAN AFTER THAT.

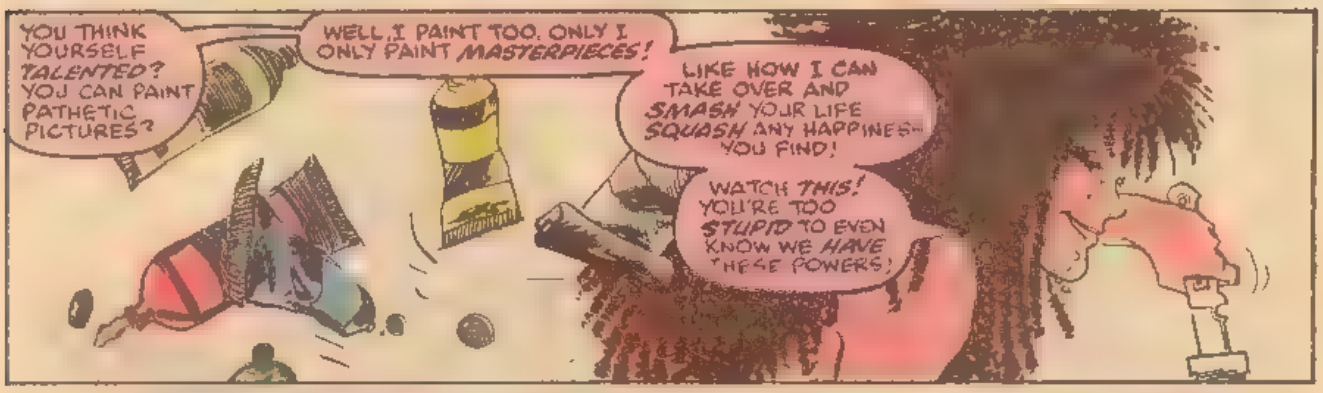

ELSEWHERE IN QUEENS.
HUMPH!
TWENTY!
NO PAIN, NO GAIN.
GOTTA GET PAST THE PAIN.
GETTIN' TIRED. GOTTA TRY AN' SLEEP TONIGHT.
TOO MANY NIGHTMARES. CAN'T STOP THINKING ABOUT THOSE ZUM BUMS, HOW THEY FIRED ME.
I'M TIRED A' BEIN' SO FULL OF HATE.
GAVE THEM MY BEST, MY BEST YEARS. SLAVED FOR THEM.
HURMP!
TWENTY-ONE.
BEIN' THE BEST AIN'T GOOD ENOUGH NO MORE.
CAN WORK ON MY BODY, MAKE IT THE BEST. WHAT ELSE CAN A MAN DO?
NOTHIN'S GOOD ENOUGH ANYMORE.
I HATE THEM. GAVE 'EM MY LABOR MY SWEAT MY LIFE!
I HATE THEM. AN' I'M TIRED OF HATING. HATE THEM COMPUTERS.
NOW THEY'RE EVERYWHERE, COMPUTERS. I COULDA BEAT 'EM.
WISH I HAD JUST ONE ENEMY AND HE HAD A FACE I COULD SMASH.
BUT NO, GOTTA DO IT THIS WAY, 'CAUSE HE'S EVERYWHERE.
HROOUUF!
TWENTY-TWO.
ALL MEN, ANY MAN, MY ENEMY IS FACELESS.
I'LL MAKE 'EM ALL PAY.

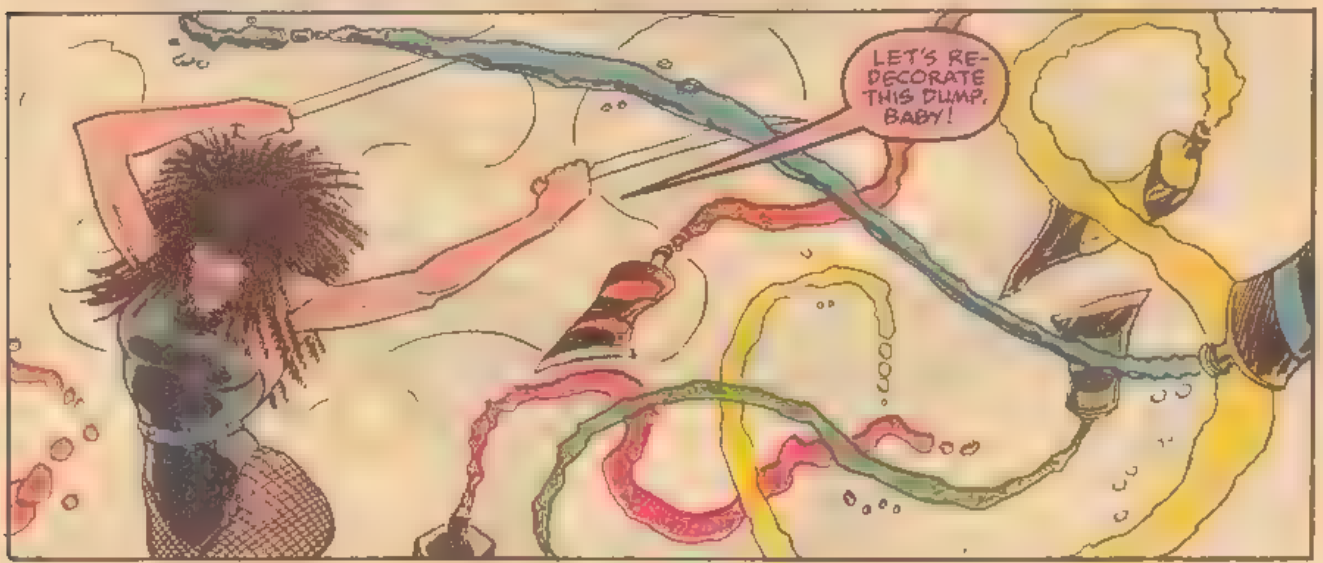
MANHATTAN.
SO WONDERFUL TO DRAW AGAIN.
IT'S BECAUSE OF MATT. I'VE FOUND MY MUSE.
FUNNY, HOW LOVE DOES THAT--INSPIRES YOU TO CREATE.
LOVE IS A MUSE.
I'M SO HAPPY.
HAPPINESS. WHAT A SILLY WORD. WONDERFUL, SILLY HAPPINESS.
SO HARD TO TRUST IT...
WELL, I'LL MEET MATT LATER, AND...
AND WHAT?
AND I'LL...
KISS HIM? YOU LITTLE SLUT.
NO! I'M NOT...
YES YOU ARE. YOU'RE A WEAK PATHETIC SNIVELING SLUT!
NO! SHUT UP! GET OUT OF MY HEAD!
HAHAHAHAHA
I WON'T LET YOU BULLY ME--
--WHAT HAVE I DONE? WHO DREW THIS HORRIBLE--
YOU DID!
APRIL
NO! NOT ME! NOT ME!
HAHAHAHA HAHAH
OH GOD WHAT AM I WEARING?!!

NO!!
YES!!
HAHAHAHAHA
YOU THINK THAT DRAWING IS UGLY? YOU SHOULD SEE SOME OF THE THINGS YOU'VE DONE!
YOU'VE LOVED HUNDREDS OF MEN AND MURDERED TWICE THAT NUMBER--
NO!!

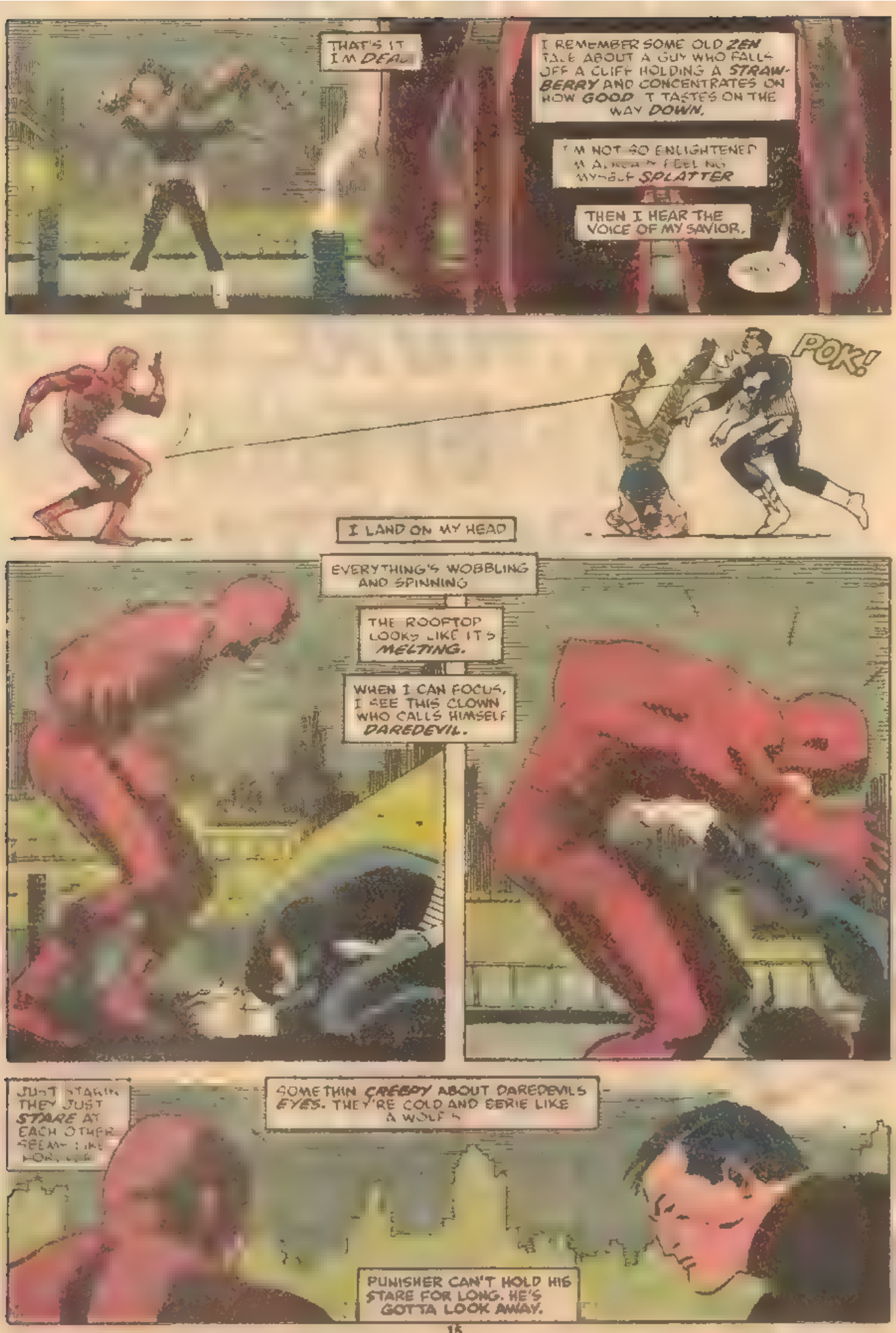
YES! GO ON -- CRAWL AWAY AND HIDE IN THE DARK COWARDLY CORNERS OF MY MIND!
SHUT UP BEHAVE, SUBMIT!
THIS BODY IS MINE NOW! I'LL USE IT ANY WAY I WANT.


I'LL DO THINGS WITH IT THAT WOULD MAKE YOU SICK! MAKE YOU SHUDDER!
YOU WRETCHED TWIT! LOOK AT THIS SILLY HOME FILLED WITH FLUFFY PILLOWS!
BEST PLACE TO KEEP MY KNIVES IS UNDER YOUR PILLOW!


YOU THINK YOURSELF TALENTED? YOU CAN PAINT PATHETIC PICTURES?
WELL, I PAINT TOO. ONLY I ONLY PAINT MASTERPIECES!
LIKE HOW I CAN TAKE OVER AND SMASH YOUR LIFE SQUASH ANY HAPPINESS YOU FIND!
WATCH THIS! YOU'RE TOO STUPID TO EVEN KNOW WE HAVE THESE POWERS!


LET'S RE-DECORATE THIS DUMP, BABY!

*SEE PUNISHER #10 FOR THAT SIDE OF THE STORY --RALF


THAT'S IT I'M DEAD
I REMEMBER SOME OLD ZEN TALE ABOUT A GUY WHO FALLS OFF A CLIFF HOLDING A STRAWBERRY AND CONCENTRATES ON HOW GOOD IT TASTES ON THE WAY DOWN.
I'M NOT SO ENLIGHTENED AS I FEEL MYSELF SPLATTER
THEN I HEAR THE VOICE OF MY SAVIOR.
POK!
I LAND ON MY HEAD
EVERYTHING'S WOBBLING AND SPINNING
THE ROOFTOP LOOKS LIKE IT'S MELTING.
WHEN I CAN FOCUS, I SEE THIS CLOWN WHO CALLS HIMSELF DAREDEVIL.
JUST STARIN' THEY JUST STARE AT EACH OTHER SEEM LIKE HOURS
SOMETHIN CREEPY ABOUT DAREDEVILS EYES. THEY'RE COLD AND EERIE LIKE A WOLF'S
PUNISHER CAN'T HOLD HIS STARE FOR LONG. HE'S GOTTA LOOK AWAY.

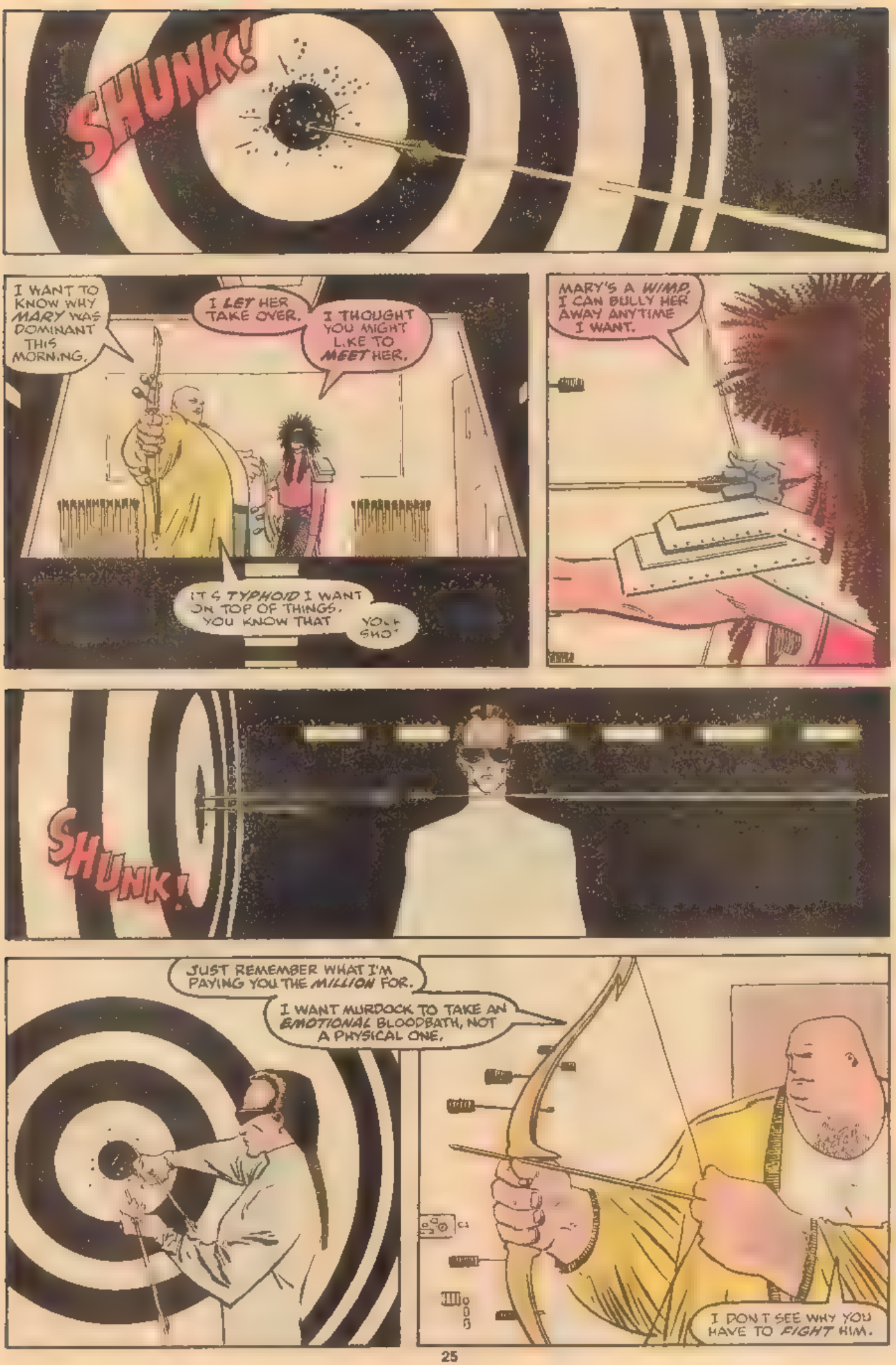
MY BRAIN'S PUMPIN' LIKE IT'S GOT ITS OWN HEARTBEAT AND I ONLY HEAR A FEW WARPED WORDS, BE TWEEN BEATS
I COULDA SWORE DAREDEVIL SAYS SOMETHIN' ABOUT WANTING TO HAVE A TALK BUT IT MUST BE A JOKE 'CAUSE RIGHT OFF THEY START SLAMMIN' HEADS
THEY TRADE KICKS TO THE STOMACH TILL I PICTURE THEY'VE BOTH MADE GUT SOUP OUTTA EACH OTHER.
ONE A PUNISHER'S ARMS HANGS LIMP, DAREDEVIL MUSTA HIT A NERVE CENTER, MAKIN' IT USELESS

I HEAR SOME MORE WORDS. PUNISHER SAYS SOMETHIN ABOUT MAGGOTS RIDIN' A JUSTICE MERRY-GO-ROUND.
DAREDEVIL SAYS SOMETHIN' ABOUT EVEN MAGGOTS DESERVIN' DEFENSE.
I REALIZE THEY'RE TALKING ABOUT ME, COUPLE A BIG BULLIES BEATIN' ON EACH OTHER TO SEE WHO WINS ME WHO GETS TO DECIDE MY FATE.
SO STUPID. THEY THINK THEY GOT SOMETHIN' TO ARGUE ABOUT BUT THEY DON'T 'CAUSE THEY'RE THE SAME GUY.
THERE'S NO DIFFERENCE BETWEEN THE TWO OF THEM BOTH BULLIES AN ALL BULLIES THINK THEY'RE THE ONE THAT'S RIGHT.
EVERYBODY

MY HEAD HURTS.
I SHOULD RUN AWAY. THESE GUYS SEEM TO HAVE FORGOTTEN ME
BUT I CAN'T MOVE, IT'S LIKE I'M TRANSFIXED BY THESE FIGHTERS.
I THINK OF DOGS, FIGHTING OVER A PIECE OF TURF OR A BONE. I THINK OF KIDS, FIGHTING TO BE THE BIGGEST BULLY ON THE BLOCK
I THINK THEY'RE BOTH NUTS I HEAR A FEW MORE WORDS THE GUY WITH THE SKULLHEAD THINKS I'M A MAGGOT AND I'LL WALK OUT OF JAIL IN NO TIME
HE FIGURES -- KILL ME NOW, BEFORE I KILL AGAIN. MAKES SENSE.
THE RED GUY WITH HORNS THINKS THE BUNGLING COURT SYSTEM'S A SMALL PRICE FOR A FREE SOCIETY. HE SAYS IF WE IGNORE THE JUSTICE SYSTEM, THERE'D JUST BE ANARCHY. HE MAKES SENSE TOO
FUNNY, THESE TWO GUYS FIGHTIN' OVER ME, TALKIN' 'BOUT ME LIKE I AIN'T EVEN HERE. SOMEHOW, WATCHIN' THESE TWO, I'M STARTIN' TO FORGET JUST WHO IT WAS I HATED SO MUCH. MEBBE IT'S THEM.
WHAT'S THIS? PUNISHER'S PULLIN' A GUN! HE'S POINTIN' IT--!

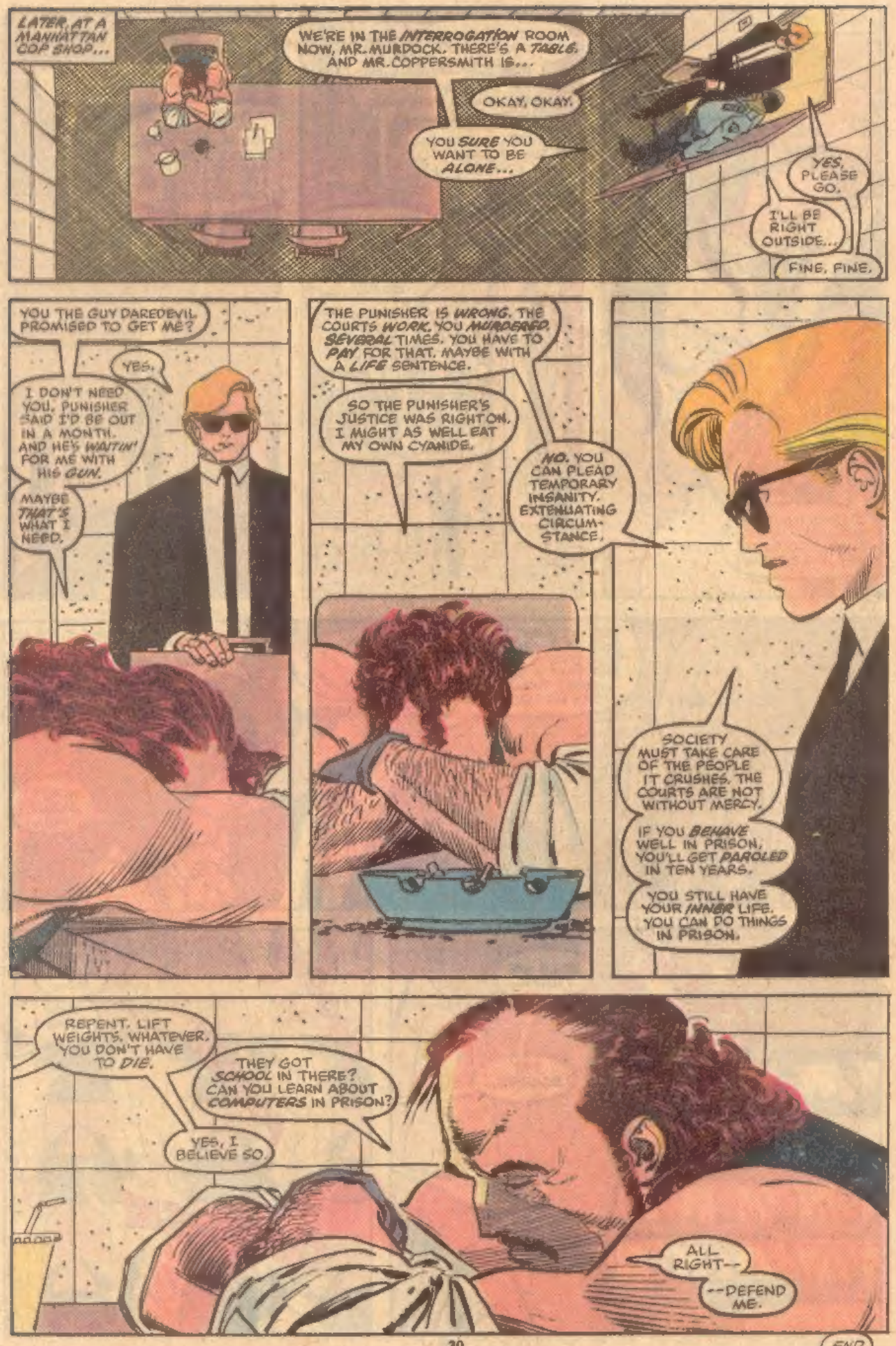
OUCH! REDMAN'S GOT EYES IN BACK OF HIS HEAD!
I GOTTA GET UP, GOTTA RUN AWAY.
BUT...I JUST CAN'T STOP WATCHING.
THESE GUYS...THEY USE JUDO THROWS AND KARATE KICKS AND WRESTLING HOLDS AND DANCE AN' PUNCH LIKE BOXERS, LIKE THE GREATS...
THIS IS BETTER THAN ANY RINGSIDE SEAT ANY FIGHT I EVER BEEN TO
I FEEL LIKE I'M WITNESSING SOMETHIN' SUPERHUMAN, SOMETHIN' SPECIAL AN' POWERFUL.
LIKE THIS IS THE BEST OF THE BEST...

HAD ENOUGH *TALK*, PUNISHER? HAVE I MADE MY POINT?
I'M TAKING MY MAN IN. MR. COPPERSMITH IS ENTITLED TO HIS DAY IN COURT
OH YEAH? WHERE *IS* MR. COPPERSMITH?
RIGHT BEHIND YOU
I FIGURE I'LL SHOOT THEM IN THE LEGS, *CRIPPLE* 'EM AN' *RUN*.
BUT OL' HORNHEAD *CHUCK'S* THAT THING *FASTER* THAN I CAN *THINK*.
I DON'T REMEMBER *NOTHIN'* AFTER THAT.
WHAT'S THE MATTER, *BIG* MAN, YOU THINK I'M LOSING *CONTROL*?


SHUNK!
I WANT TO KNOW WHY MARY WAS DOMINANT THIS MORNING.
I LET HER TAKE OVER.
I THOUGHT YOU MIGHT LIKE TO MEET HER.
IT'S TYPHOID I WANT ON TOP OF THINGS, YOU KNOW THAT
YOU'RE SHOT
MARY'S A WIMP, I CAN BULLY HER AWAY ANYTIME I WANT.
SHUNK!
JUST REMEMBER WHAT I'M PAYING YOU THE MILLION FOR.
I WANT MURDOCK TO TAKE AN EMOTIONAL BLOODBATH, NOT A PHYSICAL ONE.
I DON'T SEE WHY YOU HAVE TO FIGHT HIM.

I WANT YOU TO GET HIM THROUGH THE HEART.
THUNK!
FEH. THOSE AREN'T FIGHTS--IT'S PLAY IT'S SEXY.
MARY WORKS ON MATT MURDOCK'S HEART HE LIKES GOOD
SHE LIKES HIM BLIND--I LIKE HIM WHEN HE'S DAREDEVIL.
WHEN HE PUTS ON THAT RED SUIT HE'S A WHOLE 'NOTHER KIND OF MAN. NOT TYPHOID. I CAN GIVE THAT ONE WHAT HE WANTS.
DON'T WORRY--
SMASH! THUNK!
MATT'S ALREADY SMITTEN WITH MARY. HE'S READY TO DUMP HIS STUPID GIRLFRIEND FOR HER.
AND THEN WHEN HE'S LOST AND BLIND IN THE FOG OF LOVE
--HE'LL FIND OUT HE'S REALLY IN LOVE WITH THE DEVIL.
IF THAT DON'T RIP THE MERRY CHRISTIAN'S HEART OUT, NOTHING WILL.
COME HERE, YOU LITTLE WITCH.
DROP YOUR WEAPONS
SURE, BABY
YOU DON'T KNOW IT YET, FAT MAN--BUT YOUR HEART'S IN THE PALM OF MY HAND--
--AND I'M ABOUT TO MAKE A FIST.

AND LATER...
I ONLY HAVE A MOMENT MORE, I HAVE TO BE AT THE JAILHOUSE.
WHAT DID YOU DO ALL DAY, MARY?
I...WAS HOME, I DID A PAINTING...
HER HEARTBEAT JUMPED. SHE'S LYING!
MATT, I WANT TO BE WITH YOU, SEE YOU MORE, BUT YOU'RE ALWAYS BUSY!
I'M ALWAYS ALONE, I'M AFRAID TO BE ALONE!
LET'S DUCK IN HERE.
OH--I DON'T LIKE CHURCHES...
I CAN'T SEE YOU TOO OFTEN, MARY--NOT UNTIL I TELL KAREN WHAT'S GOING ON. IT'S NOT FAIR TO DECEIVE HER.
BUT...I MUST THINK AND BE SURE. THIS WILL BREAK HER HEART, AND THAT'S ONE OF THE WORST THINGS YOU CAN DO TO SOMEONE...
...PERHAPS I JUST HAVE NO RIGHT TO DO THAT, TO DESTROY SOMEONE WHO TRUSTS ME.
MATT! HOLD ME...
SSSSSSSS
HOLD ME TIGHT...
I'M SCARED...
WHY? OF WHAT?
FOOOSH
FOOOSH
SWOOOSH!
JUST KISS ME...
KISS MMMM...


LATER, AT A MANHATTAN COP SHOP...
WE'RE IN THE INTERROGATION ROOM NOW, MR. MURDOCK. THERE'S A TABLE, AND MR. COPPERSMITH IS...
OKAY, OKAY.
YOU SURE YOU WANT TO BE ALONE...
YES, PLEASE GO.
I'LL BE RIGHT OUTSIDE...
FINE, FINE.
YOU THE GUY DAREDEVIL PROMISED TO GET ME?
YES.
I DON'T NEED YOU. PUNISHER SAID I'D BE OUT IN A MONTH. AND HE'S WAITIN' FOR ME WITH HIS GUN.
MAYBE THAT'S WHAT I NEED.
THE PUNISHER IS WRONG. THE COURTS WORK. YOU MURDERED, SEVERAL TIMES. YOU HAVE TO PAY FOR THAT. MAYBE WITH A LIFE SENTENCE.
SO THE PUNISHER'S JUSTICE WAS RIGHT ON. I MIGHT AS WELL EAT MY OWN CYANIDE.
NO. YOU CAN PLEAD TEMPORARY INSANITY. EXTENUATING CIRCUMSTANCE.
SOCIETY MUST TAKE CARE OF THE PEOPLE IT CRUSHES. THE COURTS ARE NOT WITHOUT MERCY.
IF YOU BEHAVE WELL IN PRISON, YOU'LL GET PAROLED IN TEN YEARS.
YOU STILL HAVE YOUR INNER LIFE. YOU CAN DO THINGS IN PRISON.
REPENT. LIFT WEIGHTS. WHATEVER. YOU DON'T HAVE TO DIE.
THEY GOT SCHOOL IN THERE? CAN YOU LEARN ABOUT COMPUTERS IN PRISON?
YES, I BELIEVE SO.
ALL RIGHT--
--DEFEND ME.
END

Bullpen Bulletins

Quote of the Month

"Dupont, you're nothing but a knee-jerk liberal . . . but at least you got heart."

—Wolfpack #1

ITEM: HOO-HAA! It's that time again — time for mighty Marvel to do another one of its inexorable editorial shuffles, where editors come and go, and comic book assignments go flying all over the place.

It all began when mutant-book editor Amiable **Ann Nocenti** decided that five years of editing the **X-Men** (and if you don't know who they are, you've been spending way too much time watching television) was enough fun for any human to have, and she longed for the change of pace of life in the freelance fast lane. No sooner did she tender her regretful resignation than our esteemed editor in chief, Two-Fisted **Tom DeFalco**, lit up a handful of cheap cigars, canceled his regularly scheduled afternoon nap, and barked for his right hand man, Executive Editor Mellow **Mark Gruenwald**, who at that moment was redecorating his office for the twenty-seventh time that week.

Realizing that the loss of an editor (especially a workhorse like Ann) would put a strain on the rest of the staff, and might even require Tom and Mark to do some real work for a change, our two lackadaisical leaders immediately retired to a nearby restaurant where they could rapidously wrestle with the mind-numbing problems of replacing Ann, and choosing the proper entree to go with Cherry Cokes.

Disaster struck while they were ordering their thirty-second entree (tofu brain burgers with raspberry vinagrette dressing) when they learned that Merciless **Michael Higgins** was also turning in his blue editing pencil to pursue an alternate existence as a frivolous freelancer.

Desperate, frantic, and fearing that their cushy days of luxurious lunches and relaxing respites in the 11th floor executive spa were in severe jeopardy, Tom and Mark decided on a bold and daring course of action! They would hire not one — not **two** — but **three** brand new editors to replace the departing Ann and Michael.

Next month the **Bullpen Bulletins** will proudly reveal the names of the three most recent recruits to our burgeoning editorial staff. Plus you'll learn how this cataclysmic changing of the guard will affect the fate of our beloved Marvel Universe as we tell you which comic book titles have been entrusted to their capable care!

Pro file: CRAIG ANDERSON

Editor/Assistant Editor on: Hey, I'm neither! I'm a member of that rare species known as the Mighty Marvel Managing Editors! We are the few, the proud, the confused. What am I supposed to be managing, anyway? (So far, I've managed to get my name in all the MARVEL MASTERWORKS & both current indexes. More surprises to come!)

Marvel freelance credits (past): A couple hundred letters pages 'cause it kept me in touch, numerous hidden messages in the "Bullpen Bulletins," a Spidey tale, a Conan fable, Ralph's office door, Norma's desk, and a couple stories for canceled comics.

Marvel freelance credits (present): It's so flamin' hot I can't tell anyone but the editor! (So what makes you think it's a Human Torch adventure?)

My hobbies are: Living in New York City and all that that entails.

The single work of which I am most proud is: My apartment. I've been working on it since I moved in five years ago, and now it's almost livable! Why, just last week I installed, by myself, wall-to-wall floors! YOWZAH!

My pet peeves are: Living in New York City and all that that entails.

My place of birth is: In upstate New York, but I was raised in California on sunshine and good vibes, so, like, I keep it mellow, y'know?

My greatest accomplishment outside the comics field is: There are so many, how can one choose? Maybe when I walked away from a 76 mph broadside. Or how 'bout when I laid down in the sarcophogus in the King's Chamber in the Great Pyramid of Cheops? Then there was the time I wrote the first two-week continuity for a daily syndicated comic panel — MARMADUKE. But this is getting too metaphysical, so let's just say . . . Surviving with a smile.

My oddest habit is: Removing the staples from comic books. What can I do? It's a compulsion. Fifteen years of shrinks and my comics are still falling apart.

If they were making a movie of my life, I'd like to see my part played by: Actually, no single actor could capture the many moods & phases of my life. So let's try Harrison Ford for the adventurous parts, Paul Newman for the romantic parts, Sean Penn for the high school daze, Prince for the first date, Jack Nicholson for . . .

The reason I got into comics was: I had no choice. It was in my blood. Fate. I needed a job.

People who know me in High School thought I was: A radical subversive . . . and they were right! Question authority! Power to the people! Peace, love and a little Doo-Wah Diddy! Right on! Left on!

My favorite performers are: Steve Martin, Bob Marley, Penn & Teller, Jayne Mansfield, David Bowie, the Balancing Fire Eater in Washington Square Park, John Lennon, Dion Mills, Frank Zappa, Betty Boop . . . you know, the usual.

The last good book I read was: Well, I'm still reading it. THE UNDERGROUND EMPIRE, by James Mills. Fascinating, scary, and true! (Before that, it was MARMADUKE RIDES AGAIN by Brad Anderson.)

The last good movie I saw was: THE PHANTOM OF THE OPERA with Lon Chaney. It was great! I taped it. Beta. Heh Heh.

The biggest influences on my work include: Planet Earth in the 1980s, my parents, Shakespeare, Lovecraft, Mezcal, Crumb, Tolkien, life in general, California in specific, Julie, Sherry, Tammy, Taffy, Glinda, Steve King, Ronald Reagan, The Bomb, Ralph Macchio's shnozzola, Ed Gein, Harvey Kurtzman, Russ Meyer, Stan Lee and probably several other people, places, things, events and stuff.

My greatest unfulfilled ambition in the comics field is: To produce a 16-page weekly newscomic that would be distributed through the school (jr. high) system. It would explain the complex issues of today in a clear, understandable fashion. Basically, it would help me figure out what's going on in the world today!

The worst part of my job is: Being on the deadline merry-go-round, snatching at the gold ring of perfection, and watching it disappear behind the bobbing horses, ostriches and tigers. (I'm riding a dragon, and when I catch that ring, it's *hot*!) (SIZZLE!)

When nobody's looking I like to: Are you kidding?! If I told, people would want to look!

The one thing I really want the world to know about me is: The world knows enough already.

✓ Checklist

- ☐ DAREDEVIL #257
- ☐ WEST COAST AVENGERS #35
- ☐ WOLFPACK #1 — Written by Larry Hama, penciled by Ron Wilson, and inked by Kyle Baker.
- ☐ G.I. JOE SPECIAL MISSIONS #12
- ☐ THE PUNISHER #10
- ☐ WEB OF SPIDER-MAN #41
- ☐ BLACK PANTHER #2
- ☐ WHAT THE—?! #1 — Limited Series — In the lampooning tradition of NOT BRAND ECCH, by Peter Gillis, Hilary Barta, and John Severin.
- ☐ TALES OF G.I. JOE #8
- ☐ NICK FURY VS. S.H.I.E.L.D. #2 — 48 pages. Bookshelf format.
- ☐ SOLO AVENGERS #9
- ☐ STRANGE TALES #17
- ☐ THE AMAZING SPIDER-MAN #303
- ☐ THE NEW MUTANTS #68
- ☐ ALPHA FLIGHT #61
- ☐ POWER PACK #39
- ☐ CAPTAIN AMERICA #344
- ☐ X-FACTOR ANNUAL #3
- ☐ THE INCREDIBLE HULK #346
- ☐ THE AVENGERS #294
- ☐ CONAN THE BARBARIAN #203
- ☐ G.I. JOE #74
- ☐ SILVER SURFER #14
- ☐ THE X-MEN #232
- ☐ THE PUNISHER ANNUAL #1 — Here come the High Evolutionary's Eliminators!
- ☐ MARVEL FANFARE #39
- ☐ THE FANTASTIC FOUR #317
- ☐ IRON MAN #233
- ☐ THOR #394
- ☐ CLASSIC X-MEN #24
- ☐ THE SPECTACULAR SPIDER-MAN #141
- ☐ THE TRANSFORMERS #43
- ☐ X-FACTOR #31
- ☐ ALIEN LEGION #6
- ☐ THE 'NAM #21
- ☐ G.I. JOE COMICS MAGAZINE #11
- ☐ SILVER SURFER ANNUAL #1

MARVEL MAGAZINES

- ☐ THE 'NAM MAGAZINE #1
- ☐ THE SAVAGE SWORD OF CONAN #150
- ☐ MARVEL AGE MAGAZINE #65
- ☐ CONAN SAGA #15

MARVEL BOOKSHELF

- ☐ HERCULES Trade Paperback
- ☐ THE OFFICIAL MARVEL COMICS INDEX TO THE AVENGERS #7

DEVIL'S ADVOCATE

RALPH MACCHIO: editor — MARC SIRY: assistant editor

% MARVEL COMICS GROUP-387 Park Avenue South-New York, New York 10016

Attention correspondents: if you don't want your full address printed, please be sure to tell us so!

ANN NOCENTI QUITS!

Sort of. You see, Ann has decided that the routine life of a 9-5er is not for her, so she left her staff position as the X-MEN editor in March. But don't despair, Nocentiphiles! All that means is that she can stay home all day, and between going to her judo classes and fixing her gas heater, spend even more time plotting and scripting the adventures of everyone's favorite Man Without Fear! Even better, she might even find time to start other projects, too! We wish her the best of luck, and we'd just like to say we'll miss her daily visits here in the Macchio office. Now, on with our regularly scheduled letterspage . . .

Dear DAREDEVIL,

I read DAREDEVIL #252 a couple of days ago, with some hesitation. I dislike "tie-in" issues; I can't help suspecting that they are part of a plot to get us to buy books we wouldn't read normally. Still, that's not your problem, and not the reason I'm writing. I just read the book again, and wanted you to know what I thought.

I've been reading DAREDEVIL for about fifteen years, and I think this is the best issue I've read. Not because the good guys win (although I'm glad they did, even at considerable cost), but because the book made a case for hope: not only for grim realism but for realistic hope.

There are a lot of comics being printed nowadays, some of them quite good, more of them fairly lousy. Most can be divided into two major categories: those that show the nobility of the heroes as they defeat the evil Dr. Bad for the cause of truth and justice; and those who depict the "good guy" beating the junk out of the "bad guy" for some personal vendetta or quirk that makes him or her willing and able to put on a costume (usually) and risk life and limb (always).

DAREDEVIL #252 falls into neither category. The hero is not all-noble, all-pure, all-innocent, but he's doing the best he can, against the odds. The problem with depicting heroism as being the result only of pure motives is that very few of us off the pages of comic books have pure motives much of the time. If we do something heroic, or even nice, too often it's more in spite of the impurities than because of the purities. This issue makes us take a realistic look at what may really happen in the unhappy event of a nuclear war, not in the Kremlin or the Pentagon, but in the lives of regular people with regular thoughts and concerns. And there is hope, even there; not because some guy will come along in bright long underwear to save us, but because there will be some who will get past their fear, greed, and selfishness, and try to help others.

So here's to hope: hope that it'll never happen, hope that if it does, there will be some heroes.

The Rev. Kee Sloan
330 Robin Road
Grenada, MS 38901

Thanks for the insightful comments, Rev.

Dear Daredevilmeisters,

I loved DAREDEVIL #252! Seeing how the average people on the street reacted to Apocalypse's attack was wonderfully done! It really did look like the end of the world!

John Romita Jr. did some really great work for this issue. I really like his use of lines — it adds a lot of texture to the art. I think that Al Williamson also has something to do with it looking so good. The coloring by Max was drab and dark. Perfect!

The big gang was quite a scary thought. This issue captured a feeling of total chaos and anarchy with a hero caught in the middle. Tell Ann that she is doing a great job!

I also thought the kid and the convict were a nice, fun, distraction. I hope to see them again in the future! But Cain shouldn't have died.

Hey, before I go, what's this I hear about another Daredevil graphic novel? Just a rumor or fact? And if it's a fact, who will do it? Just curious.

Hampus Petterson
10380 Bret Ave.
Cupertino, CA 95014

Rumor or fact? Pick one. The grapevine says — NOCENTI, JANSON, DAREDEVIL, PUNISHER, 4 issues, in a graphic album format . . . Stay tuned!

Dear Ann, Max, and Guys,

I have really enjoyed what everyone has done with Daredevil even before but especially since Frank Miller and company shook him up some time ago. John Jr's pencils have always been among the best in the business (great work on Iron Man years ago!) and Al's inks seem particularly suited for the tone of the recent Daredevil stories. The finished art is coarse, emphasizing the harsh turns Matt's life has taken.

But there's one thing that really bugged me about issue 252, and that was Matt hearing the kid's blood "flowing normally." Please, no. In a room crowded with confusion he can not only hear blood flow, but also tell the difference between normal flow and internal damage? A heartbeat, okay. A heartbeat at twenty paces, well, okay. But blood flowing in a normal crowd? What's next, x-ray vision? Gold kryptonite? Please, Ann, restrain yourself! The price for extending the limits of a hero's powers is credibility, and Daredevil has a good balance of that right now. You might just as well have had Matt face his inadequacies as a physician and rely on his good judgment instead, and have the kid checked out by a doctor. Please don't think I'm trying to tell you your job; you're a great comic book writer. But hearing blood flow wasn't one of your better ideas.

Herman "Hermit" Wilson

Okay, okay. We concede that you do have a point. But don't forget, Matt's had plenty of practice in sorting out faint sounds amid a cacaphony of city sounds, so we think it wouldn't be completely implausible. Take a similar situation — we'll be out socializing, er, that is, *consulting* in the Bullpen, when suddenly, amidst the din of a Marvel Comics workday, we'll hear the faint ringing of our phones at the other end of the hall, and run for it. This special adaptation has led to some cruel jokes where Merciless Marcus McLaurin, ALPHA FLIGHT assistant in the office next to ours, waits till your gullible assistant Marc is as far from his phone as possible. He then dials Marc's extension, and hangs up just as Marc finishes his sprint to the phone, gasping for breath. Works every time.

Dear crew,

I really hate spending my money on special double-sized issues that aren't really special. I also hate seeing tie-in issues that serve no other purpose than to sell more comics. With all of that said and done I must say that I really loved issue #252 of DAREDEVIL.

It's really a shame that there isn't an award for the best written dramatic series in a comic. DAREDEVIL and issue #252 in particular would win hands down. I must say, Ann, that your writing on this comic is the best work you have ever produced and some of the best writing presently in comics.

As good as the Fall of the Mutants storyline has been in the mutant titles this tie-in issue of Daredevil was far superior. First, we have all read the hype concerning the Fall of the Mutants in every trade publication on the market. With all of that hype the story lines in the mutant books had better be good. I didn't even know that Daredevil was going to have a cross-over story. With all of the action going on in the Mutant titles I was beginning to wonder when the rest of the Marvel Universe was going to even take notice. 'Ground Zero' has taken care of my questions and then some. The important difference is that we get to see the reaction of the normal, everyday person rather than seeing the super-hero's viewpoint. Having people think that this was the end of the world because of a nuclear war was a normal reaction in our society, especially with our young people as shown by young Lance's reaction. I wasn't quite sure what direction you were trying to take by showing so much of Lance and his preoccupation with nuclear war but now I see it was all leading up to this double-sized issue.

Daredevil has delivered the Fall of the Mutants to the general public and has made it a much more believable story because of it. The fact that Daredevil was also caught up in the mass panic and seemed more like an innocent bystander rather than a real deciding factor in the conflict helped this story greatly. John Romita Jr.'s art is also appreciated on this title and I hope that this creative team will hang around to produce many more classics like they did in issue #252. I like the idea of Matt's clinic staying open and I also hope that you will keep Karen around for some time. I do feel that the Kingpin is a bit overused but I guess I will have to live with that one (I assume that you are planning on having the Kingpin play a major role in this title). Keep up the fantastic work. Daredevil is one of the best comics on the market today and I am sure you are planning on keeping it that way.

Charles S. Novinskie
415 30 Road
Grand Junction, CO 81504

Glad you like the team. As for them staying on the book — gosh, we sure hope so! We love 'em too!